Screen Studies Conference 2009 Programme

FRIDAY 3 JULY

16.30-18.00  
Charles Wilson Lecture Theatre
OPENING PLENARY  
Chair: John Caughie
- Annette Kuhn  
  Screen and screen theorizing today
- Mary Ann Doane  
  Does the medium matter?

18.00-19.15  
Theatre  
Reception for official launch of 50th anniversary issue of *Screen*

19.30  
Bute Hall  
50th anniversary dinner (if booked)

SATURDAY 4 JULY

9.15-10.45  
217a  AFTER CINEMA: Cinephilia  
Chair: Jackie Stacey
- Amelie Hastie  
  Feminist cinephilia? Ida Lupino and ‘a little love’
- Tom Hughes  
  Cinephilic desire in the undergrowth: second-generation cinephilia and internet file-sharing
- Belén Vidal  
  Cinephilia and the lost moment: theorizing disappearance in *Arrebato/Rapture*

217b  SCREEN EXPERIENCE: Soundtracks  
Chair: Carole-Anne Tyler
- Liz Greene  
  Bringing vinyl into the digital domain: David Lynch’s sound design in *Inland Empire*
- Carol Vernallis  
  Audiovisual change: ‘Yes We Can’, music video and viral media in the Obama Campaign

408  SCREEN CULTURES: Theorizing Histories  
Chair: Sarah Street
- Constance Balides  
  Archive cinema: theorizing ‘silent’ films as heterotopias
- Stan Beeler  
  Under the radar and over the top: animation and censorship
- Michael Temple  
  Secret knowledge: reflections on and proposals for an ‘audiovisual film history’
409 SCREEN CULTURES: Transcultures
Chair: Jacqueline Maingard
- Nezih Erdogan
  City forgotten and then remembered again: early years of cinema in Istanbul
- Kirsten McAllister
  Temporal movements: from historical displacements to transnational flow
- Miriam Ross
  Transculturation: contemporary practice in South American cinema

PS SPECTATORSHIP, LOOKING, ADDRESS: Spectacle
Chair: Frances Bonner
- Tom Brown
  Valuing film spectacle and mise-en-scene criticism
- Gabrielle Murray
  The lure of visible violence

10.45-11.15
Theatre  Tea/coffee

11.15-12.45
217a AFTER CINEMA: Interactivity
Chair: Suzanne Buchan
- Maja Manojlovic
  The production of space in Speed Racer: colour-kinesthesia as interactive digital aesthetics
- Damian Sutton
  Interference: theorizing authorship and creative decision-making in contemporary cinema and television
- Aylish Wood
  Recursive space and digital games

217b SCREEN CULTURES: Feminist Interventions
Chair: Charlotte Brunsdon
- Catherine Fowler
  The passage between images: the wandering woman from Maya Deren to recent gallery films
- Shana MacDonald
  The breakdown of the image: hysterical excess in feminist experimental cinema

408 SCREEN EXPERIENCE: Embodiment
Chair:
- Jinhee Choi
  Aesthetic sensibility: corporeal or cultural?
- Alla Gadassik
  Reanimating the screen: placing animation in digital cinema
- Pepita Hesselberth
  Unattainable presence: on camcorder recording
SCreen Cultures: The African Screen
Chair: Miriam Ross

- Will Higbee
  Re-placing the accent: intercultural exchange and the myth of return in recent journey films by directors of the North African diaspora in France
- Jacqueline Maingard
  Notes for screen theory: La vie sur terre and Bamako
- David Murphy
  Locating the audience(s) of African cinema: reflections on the role of spectatorship in African film criticism

Cinema Spectatorship, Looking, Address: Contemporary Audiences
Chair: Melanie Selfe

- Pedro Curi
  Fan films: amateur cinema with expertise
- Jeffrey Sconce
  The Matrix defence
- Janet Staiger
  ‘The first Bond who bleeds, literally and metaphorically’: gendered spectatorship for ‘pretty boy’ action movies

12.45-14.00
Theatre Lunchbreak

14.00-15.45
217a After Cinema: Digital Screens
Chair: Aylish Wood

- Lanfranco Aceti
  Ubiquitous digital screens: images across media from mobile phones to giant screens
- Suzanne Buchan
  Theorizing animation as the manipulated moving image
- Joana Pimenta
  Crossing the border, displacing the frame. Pictures at an exhibition: spectatorship and the digital screen
- Dale Hudson
  Mobile screens, global networks, digital structures and politicizing ‘film’

217b Screen Cultures: Histories of Stardom
Chair: TBC

- Hannah Hamad
  Male celebrity, postfeminist fatherhood and tabloid screen culture
- Barry King
  Congealing aura: a brief history of stardom as commodification
- David P. Marshall
  Celebrity transformations: the movement from representational to presentational media
- Ginette Vincendeau
  French film stardom: the ‘great unraveling’
408  SCREEN EXPERIENCE: Spatiality  
*Chair: Richard Rushton*
- Wendy Everett  
  Journeys and mappings: the generic trajectories of the European road movie  
- Holly Rogers  
  Inside the beyond: multimedia environments and the musical space  
- Danica van de Velde  
  An architecture of desire: film viewership, scopophilia and space  

409  SPECTATORSHIP, LOOKING, ADDRESS: Narration  
*Chair: Tom Brown*
- Gary Bettinson  
  Cognition, complexity and *Eraserhead*  
- Allan Cameron  
  History in real time: national trauma and narrative synchrony in *United 93* and *Out of the Blue*  
- Megan Carrigy  
  Restaging the cinema: *Psycho*, the redundant remake and the future of cinema  
- Alexander Fisher  
  Hearing African cinema: music, discourse and the *griot*  

**Cinema** SPECTATORSHIP, LOOKING, ADDRESS: Historical Audiences  
*Chair: TBC*
- Guy Barefoot  
  Beyond memory and the matinee: researching the adult serial audience in 1930s USA  
- Melanie Selfe  
  Musicals, marketing and the ultimate salesman: conquering the crash with branded and flexible product placement.  
- Lynn Spigel  
  Black and Tan TV: Duke Ellington and black modernism on early US television  

**PS** SCREEN CULTURES: Cultural Politics  
*Chair: Julian Stringer*
- Zelie Asava  
  Representing identity and gender in West African cinema  
- Marusya Bociurkiw  
  Videotape fever: feminist media collectives, memory and the public sphere  
- Martin O’Shaughnessy  
  Rethinking political cinema  

**15.45-16.15**  
**Theatre** Tea/coffee break
16.15-18.00

217a SCREEN EXPERIENCE: Temporality
Chair: Elizabeth Ezra
- Lee Carruthers
  Just in time: theorizing temporal experience for contemporary cinema
- Richard Misek
  Theorizing boringness
- Michael Pigott
  Time and film style

217b SPECTATORSHIP, LOOKING, ADDRESS: Theorizing Spectatorship
Chair: Annette Kuhn
- Karin Beeler
  DVD/screen culture for children: theories of play and young spectators
- Theresa Cronin
  Disciplining the spectator: the subjectification of film regulation
- Howard Jacobs
  Transitional phenomena and Disney's animation
- Meredith C. Ward
  Traditions of silence: contemplation and the gendered nature of spectatorship in specialty cinemas

408 SCREEN CULTURES: Rethinking approaches to transnational cinema
Chair: Will Higbee
- Nikki Lee
  Transnational to what end? ‘Westerns’ from Japan and South Korea: Sukiyaki Western Django and The Good, the Bad, the Weird
- Neelam Sidhar Wright
  Bollywood renaissance? Postmodern aesthetics in contemporary Indian cinema
- Iain Robert Smith
  Towards a comparative model of transnational cultural exchange
- Julian Stringer
  How ‘transnational’ are East Asian omnibus movies?

409 SPECTATORSHIP, LOOKING, ADDRESS: Witness
Chair: Martin O’Shaughnessy
- Dagmar Brunow
  Deconstructing representation: Handsworth Songs as media criticism and filmic intervention
- Stefano Odorico
  Encounters at the End of the World is not another documentary about penguins!
- Adam T. Schrag
  Picture torture: Abu Ghraib’s photographic screens and Errol Morris’s Standard Operating Procedure
- Elke Weissmann
  Silent images: empty signifiers in Who do You Think You Are?
Cinema  SPECTATORSHIP, LOOKING, ADDRESS: Serial fictions

Chair: Lez Cooke

- Sergio Dias Branco
  Televisual works
- Charlotte Brunsdon
  The mobilities of the television crime series
- Robin Nelson
  The impact on Television Drama Studies of ‘cinematic’ approaches to contemporary ‘high-end’ television fiction production.
- Radha O’Meara
  Omniscience, anticipation and narrative unity in film series

PS  SCREEN CULTURES: Challenging film theory

Chair: Belén Vidal

- Mark Bartlett
  Film’s rogue resistance to theory
- Eu Jin Chua
  The democracy of material nature in classical film theory
- Jane Mills
  Relocating Hollywood
- Dorota Ostrowska
  Conceptualizing film production: four paradigms

19.00-20.30
Civic Reception
Glasgow City Chambers, George Square

SUNDAY 5 JULY

9.30-11.00

217a  SCREEN EXPERIENCE: Emotion

Chair: Catherine Fowler

- Tarja Laine
  Screening emotions: in search for a method
- Sheetal Majithia
  Cinema, public culture and the ‘affective turn’
- Carole-Anne Tyler
  The voice of an angel: gendered and posthuman sound in Farinelli

217b  SCREEN CULTURES: Politics of Screen Studies

Chair: James Donald

- Christine Geraghty
  The Women and Film group at the BFI
- Constantine Verevis
Screen theorizing today: film theory goes to Australia

- Deane Williams
  Days of hope: the influence of the *Screen* theory/practice debates on Australian film theory and criticism

408 **SPECTATORSHIP, LOOKING, ADDRESS: Film analysis and post-Jungian approaches to participative viewing**
*Chair: Gary Bettinson*

- Christopher Hauke
  The six thirds: movies and the third image

- Luke Hockley
  Cinema and the psychotherapeutic: in-between the screen and the viewer

- Greg Singh
  Being together, being apart; or, *Close Encounters* and the bits between the bits

409 **SCREEN CULTURES: History, memory and the child**
*Chair: Nezih Erdogan*

- Steven Allen
  *Persepolis* and a child of history

- Eylem Atakav
  Depoliticization of the film text: the child in Turkish cinema

- Laura Hubner
  Indelible memories: the child as allegory in *The Kite Runner*

Cinema **SPECTATORSHIP, LOOKING, ADDRESS: Performances**
*Chair: Ginette Vincendeau*

- Lucy Bolton
  Mimicking masquerade in *Lost in Translation*

- Frances Bonner
  Bouncing off one another: double acts and teams in television presenting

- Peter William Evans
  Foils for Fred and Ginger; the supporting roles in *Top Hat*

11.00-11.30
Theatre  Tea/coffee break

11.30-12.45
217a **SCREEN CULTURES: Interventions in Film Studies**
*Chair: Richard Paterson*

- Mike Chopra-Gant
  ‘Bad’ movies and exhibition studies: future directions for film study

- James Donald
  ‘Ain’t got much future, but, boy, what a past’: Film Studies in the twenty-first century

217b **SCREEN EXPERIENCE: Performativity**
*Chair: Robin Nelson*

- Cecilia Sayad
The auteur as fool
• Gabriel Menotti Gonring
  Through the dark room: an approximation between the movie theatre and the VJing space

408  SCREEN EXPERIENCE: Interfaces
  Chair: Dale Hudson
• Alev Adil
  Ghost/machine: cinema in a digital age.
• Ji-hoon Kim
  Luminosity beyond the screen: cinematic experiments with light and the ‘interfacial intermediality’

409  SCREEN EXPERIENCE: Immersion
  Chair: Lanfranco Aceti
• Roya Rastegar
  New frontiers off the screen: physical cinema at the Sundance Film Festival
• Ariel Rogers
  From immersion to connection: digital cinematic experience in light of widescreen

PS  SCREEN CULTURES: Film and Philosophy
  Chair: Damian Sutton
• Catherine Constable
  Images of theorizing/theorizing images
• Markos Hadjioannou
  Towards an ethics of digital cinema: archiving the self, or creativity as continual becoming

12.45-14.00
  Theatre  Lunchbreak

14.00-15.30
  CLOSING PLENARY
  Charles Wilson Lecture Theatre
  Chair: Annette Kuhn
• Francesco Casetti
  Back to the homeland: the film theatre in a post-mediatic epoch
• John Caughie
  Mourning television